DOCUMENT RESUME

ED 388 545 SO 025 311

AUTHOR Danser, Richard
TITLE An Art History Curriculum Designed To Make Ninth Grade Art Students Aware of the Role of Art in Human History.
PUB DATE 94
NOTE 83p.; Ed.D. Practicum, Nova Southeastern University.
PUB TYPE Dissertations/Theses - Practicum Papers (043)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Art Education; *Art History; Grade 9; High Schools; History; *Secondary School Curriculum; Social Studies

ABSTRACT

This practicum was designed to address an inadequacy in the knowledge base of ninth grade students with regard to art history and it's connection with historical events. The major goal was to make the students aware of art history and it's significance in human history. The study developed a Ninth Grade Art History Diagnostic Test and an Artistic Comprehension Evaluation instrument in order to ascertain areas of weakness in the art history knowledge base of ninth graders. The research project developed a nine part art history curriculum that ranged from prehistoric art through the 20th century. The curriculum was presented to the students weekly in the form of art history packets. The packets contained a brief history of each period, a worksheet related to that period, and a sheet on which to depict an art project related to the period. Analysis of the data revealed the participants in the program responded positively to the introduction of the curriculum. The results of a final examination which corresponded to a section of the artistic comprehension evaluation instrument showed marked improvements. In addition, students maintained a portfolio of their art history packets that demonstrated the instruction had been received and that they had responded appropriately. Questionnaires and evaluation sheets are attached. (RD)

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ED 388 545

An Art History Curriculum Designed to Make Ninth Grade Art Students Aware of the Role of Art in Human History

by

Richard Danser

Cluster 54

A Practicum I Report Presented to the
Ed.D. Program in Child and Youth Studies
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA SOUTHEASTERN UNIVERSITY

1994

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PRACTICUM APPROVAL SHEET

This practicum took place as described.

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This practicum report was submitted by Richard Danser under the direction of the advisor listed below. It was submitted to the Ed. D. Program in Child and Youth Studies and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova Southeastern University.

Approved:

July 26, 1994
Date of Final Approval of Report

William Anderson, Ph. D.
Advisor

ACKNOWLEDGMENTS

The writer would like to express his appreciation to the following people for their assistance and support in writing this report:

My parents, Dave and Louise Danser who have always stressed the importance of education and without them this endeavor never would have been possible.

Karen Friedlander, law student at the University of Florida, for her help on line and for proofreading all the rough drafts as well as the final report.

Judy Weegar, director of the media center at the writer's high school for going out of her way to assist in obtaining research materials.

John Lairsey, the writer's immediate supervisor for his help in verifying this report.

Mike Ferrentino, cluster coordinator for stressing the importance of writing a timely and thought provoking report.

Debbie Whaley, the pulse of cluster 54 who made sure everyone was informed and stayed on track.

Dr. William Anderson, Practicum advisor. In all of the writer's educational experiences, never has he received such precise and valuable criticism as was shown during this project. For his tremendous guidance, the writer is especially grateful.

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ABSTRACT

An Art History Curriculum Designed to Make Ninth Grade Art Students Aware of the Role of Art in Human History. Danser, Richard E., 1994: Practicum Report Nova Southeastern University, Ed.D. Program in Child and Youth Studies specializing in School Management and Instructional Leadership.

This practicum was designed to address an inadequacy in the knowledge base of ninth grade students with regard to art history and it's connection with historical events. The major goal was to make the students aware of art history and it's significance in human history.

The writer developed a Ninth Grade Art History Diagnostic Test and an Artistic Comprehension Evaluation instrument in order to ascertain areas of weakness in the art history knowledge base of ninth graders. The writer developed a nine part art history curriculum which ranged from Prehistoric Art through the Twentieth Century. The curriculum was presented to the students weekly in the form of art history packets. The packets contained a brief history of each period, a worksheet related to that period and a sheet on which to depict an art project related to the period.

Analysis of the data revealed the participants in the program responded positively to the introduction of the curriculum. The results of a final examination which corresponded to a section of the artistic comprehension evaluation instrument showed marked improvements. In addition, students maintained a portfolio of their art history packets which demonstrated that instruction had been received and that they had responded appropriately.

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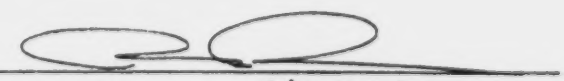
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CHAPTER I

INTRODUCTION

Description of Community

The writer's work setting is a small high school in the rural southeastern part of the United States. The town is located adjacent to a section of highway that used to be a major thoroughfare for tourists heading from the north to the south and returning via the same route. However the completion of a relatively new Interstate highway system bypassed the town and this development resulted in marked a decline in the financial well being of the town. Many residents left the area to seek better lives elsewhere. Many of those that remained found themselves out of work or working as laborers in the timber industry.

The timber industry is the largest source of employment and revenue for the town but due to recent federal legislation regarding the industry it is not required to provide taxes to support the district's education system. This fact combined with overall financial depression that exists in the area has put a monetary strain on the system.

Writer's Work Setting and Role

The writer's school system has two elementary schools and a middle school in addition to the high school where the writer works. The high

school employs 74 full time faculty members and administrators to tend to the needs of 750 students. Included in the faculty is a Fine Arts Department made up of two music teachers and one art teacher, the writer being the art teacher. With the exception of the writer there are no other professionals teaching systematic instruction of art in the district.

The writer has been an art teacher for a total of twelve years including five years in his current position. In addition to being the only art teacher in the district the writer has on occasion been required to teach other subjects such as English, Science, and Physics when faculty shortages in these areas occurred. However due to a recent change in curriculum structure the writer now teaches art only and it has been indicated to the writer by the administration that this situation will continue.

The writer teaches art to students in grades nine through twelve. For the ninth graders entering the high school for the first time this time provides the first systematic art instruction during their schooling in the district. Therefore the ninth graders have been exposed to no systematic instruction of art history by trained professionals. There are approximately 150 members of the ninth grade class and of these about 50 of them are enrolled in the art program.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

Ninth graders entering the high school for the first time had been exposed to no systematic art instruction or art history instruction. This was due in part to the fact that the school districts curriculum provided for no systematic art instruction prior to ninth grade. It was also due in part to the fact that the district employs only one art teacher, that teacher being the writer, who is assigned to the high school.

Problem Documentation

It became apparent to the writer that ninth grade art students entering the art program for the first time had little or no base of knowledge on which to build a comprehensive understanding of art and art history as subject matter. This determination was made after the writer administered a diagnostic art history test to all ninth graders enrolled in the art program (see appendix A). The average grade for those students taking the test was 40% correct answers selected.

The problem became amplified when the writer administered an artistic comprehension evaluation instrument to a representative group of ten ninth graders enrolled in the art program (see appendix B). The instrument

first instructed the students to analyze various works of art. They were then asked to respond to a number of questions regarding the properties and content of the artwork displayed in the instrument. Four works of art were shown and the students were asked to describe the formal, expressive, technical, and sensory properties of the works along with content. Evaluation of this section of the instrument showed that most students had difficulty describing the properties and content of the artwork shown to them.

The second section of the instrument dealt with identification of various media. Four works of art were shown to the students and they were asked to select from drawing media, painting media, printmaking media and sculpture media. Of the group taking the instrument, one student made no correct selections and one student identified them all correctly. Most students correctly identified sculpture media but showed confusion when asked to select one of the two-dimensional media.

The third part of the instrument asked the students to select the correct responses on two multiple choice sheets. There were a total of eight questions on the sheets and the median percentage of correct selections made was 37.5.

The final section of the instrument asked the students to match historical events with notable artists, artistic achievements, or artistic movements. Two of the students participating in the evaluation made no correct matches. The median percentage of correct matches in this section was 28.3.

In addition, a questionnaire prepared by the writer was circulated among the high school English, history and social studies teachers to

determine if art history was an integral part of their curriculum (see appendix C). The results of the questionnaire are as follows:

A. The questionnaire was distributed to twenty-two teachers in the high school.

B. Of the teachers receiving the questionnaire sixteen filled them out and returned them to the writer.

C. In response to the statement, "When discussing the important events of a historical era, I try to include references to the great artists and works produced in this period," the median response was 1.625.

D. In response to the statement, "Human history cannot be adequately understood or appreciated without an awareness of the lives and works of great artists, architects and musicians, " the median response was 2.438. (Note: one respondent crossed out the word "lives").

E. In response to the statement, "Knowledge of the contributions of artists is just as important in the study of history as is knowledge of explorers, kings, generals and inventors," the median response was .625.

F. In response to the statement, "When selecting a textbook for my classes, the adequacy of their treatment of art history is a criteria that I consider important," the median response was .5. (Note: Eleven of the respondents to this statement either left it blank or indicated that they were not involved in the book selection decision making process.

The answers provided to the questionnaire indicated to the writer that the integration of art history into the high school history was not an important factor to be considered by his colleagues in the disciplines of English, History and social studies.

Four Years ago the school board voted to remove systematic instruction by professional art teachers from all schools in the district with the exception of the high school. This situation continues to this day although one elementary school has a music teacher on it's staff that conducts an after school crafts class.

At a school board meeting in the fall of 1992 the possibility was discussed to do away with the art program in the high school and transform the art room into a weight room for the physical education department. The proposal was defeated by one vote and since then a new superintendent has been employed by the district who shelved the idea of doing away with the art department.

On Friday, May 21, 1993, six persons representing the Southern Association of Colleges and Schools, visited the high school for the purpose of determining if SACS accreditation standards have been met. In addition they came to determine the progress in implementation of recommendations from it's ten year study and to present further recommendations about the school and it's purpose.

One of the recommendations they made a determination on was that the art department had no curriculum in place and no way of monitoring lesson plans. They determined that these recommendations were implemented. In addition the visiting committee member reviewed the report and found it to be in order with the exception of an art history curriculum. The recommendation of the Southern Association of Colleges and Schools in this regard is to include lessons on the history of art and art appreciation.

Causative Analysis

The writer saw the problem as multi-faceted. At the core of the problem was the financial hardship the district was operating under. This financial hardship was caused in part to the dwindling traffic on the county's main highway which used to be it's major source of revenue. Another cause for the hardship resulted from the federal legislation which resulted in the timber industry being absolved of any fiscal responsibility toward the maintenance of the county's education system. Finally the fact that the residents who remained following the completion of the new super-highway and the subsequent depletion of traffic on the county's main thoroughfare were in a depressed state themselves.

The fact that the school board voted to remove systematic art instruction by professional art teachers in all schools but the high school demonstrated a low priority was assigned to art education in the district. This low priority was further demonstrated by the suggestion, and subsequent voice vote by the school board, to do away with the art department in the high school and transform the art room into a weight room for the physical education department. This sequence of events suggested to the writer that more emphasis was placed on the athletic department than on the art department.

The low test scores on the diagnostic art history test and the artistic comprehension evaluation administered to ninth graders entering the art program for the first time demonstrated the lack of prior instruction by professional art teachers in the district. In addition the low equations of high school English, history and social studies teachers responding to the Art History Questionnaire prepared by the writer served further to indicate that

the teaching and integration of art history into the curriculum was given a low priority.

It was the writer's contention that the financial state of the community combined with a view of both faculty and administration that art was a low priority subject resulted in the present state of art education in the district at this juncture in time. The writer's view was augmented by the recommendations of the Southern Association of Colleges and Schools that art history and art appreciation be included in the curriculum.

Relationship of the Problem to the Literature

The writer discovered that other professionals have recognized similar problems dealing with the education of art history. They do not, however, agree on the extent of the problem, the symptoms that demonstrate the problem, nor on the possible solutions to the problem.

Burton (1992) maintains that. "Basic art education does not exist in the United States. It seems while the public might embrace the idea of the arts as a central necessity of the culture, they do little to underscore it's value by ensuring it's continued and sequential presence in the nation's schools" (p. 9). Her primary contention is that funding should be made available to construct a nationwide art curriculum and that art credits be required for both high school graduation and admittance into college. She predicates this contention on research which revealed that gains in academic learning resulted from exposure to the arts in the curriculum.

Burton also notes that although many states require that art be offered as part of the curriculum, only one, Minnesota, requires art credit for graduation and that only Minnesota's state system requires an art credit for

admittance into it's state university system. She maintains that this posture is contrary to the research which holds that an art integrated curriculum results in positive academic gains. She points out that policy changes may be in the works right now as Representative Mary Rose Oaker has introduced into the United States House of Representatives a bill which would require, among things, that art credits be required on a nationwide basis for graduation from high school.

Burton further notes that there is a burgeoning of art programs in the nations schools to the point that many states have as many music and visual arts teachers as they do science teachers. She points out that even though it has been traditional for artists in the past to voice misgivings about formalized training, they are stepping forth to argue for an expanded role for the arts in the development of cognitive capacities. She concludes her observations with this, "Thus , from the poetic utterances of artists to the more measured contributions of science, the arts have been place at the heart of the culture and the full functioning of the human heart and mind" (p. 10).

Wolff (1990) maintains that the term "art education" has never been fully defined and that consequently it has never been done properly. She argues that the two terms "art" and "education" have never been truly joined together and that here isn't enough education in the teaching of art. She puts it this way, "It is a major limitation of much of the literature and debate on art education ...that the two central terms-'arts' and 'education'-are rarely subjected to serious sociological or historical examination" (p. 198).She follows this up with a review of the many discussions of art and it's meaning. She refers to the varying practices, disciplines, and media that have implications for differences in teaching. She points out that with exception of one or two writers the dominant conception of what constitutes art

excludes large sections of society and depend only on the definition of a small elite. She maintains that the teaching of art can no longer be relegated to the repetition of the concepts of what she refers to as "high art" but should include marginal forms and unconventional media.

Burton notes that many educators view the education process as an independent and neutral system, dispensing knowledge, and operating to redress inequities. This same group views the rise in the present system of education as part of the extension of civilization and the democratization of culture from an elite few to the whole population. However she thwarts this view thusly, "A close look at the social history of schooling, however, reminds us that institutions, including educational ones, do not develop in a vacuum, and that the origins of the existing educational system lie in the particular social and economic conditions of the nineteenth century" (p. 199). These traditional origins dictate that the educational process be viewed in a historical context that has discipline as it's cornerstone.

It is her major thrust that the "education" segment of art education should be given the stature that it deserves. The way to accomplish this goal is to adhere to a structured curriculum that has a strict set of guidelines to be followed. Wolff maintains that this format is more closely related to the teachings of science and math which have demonstrated a higher degree of success and achievement than that which can be detected in the teaching of art.

Steele and Stinespring (1993) suggest that the way to make an art history curriculum successful is to make it relevant. They suggest integrating the art and the history thusly, "In a purely studio-based class, a teacher needs to acquire a resource library for frequent reference, to inspire students to broaden their repertoire of ideas for projects and to see their art

as part of a long tradition of art making" (p. 7). In this manner the students not only can discover the origin of the art but can also see the link between what happened in the past to what is going on in the present.

Another way they suggest integrating the art history curriculum with other subject matter, including studio art, is to tie it in with other contemporary media such as music, movies, and television. Television in particular can be used, not only for content, but for it's technological aspects as well. The long evolutionary process of communication can be viewed historically with the events that were transpiring at the time they were developed and to the events that led to their development in the first place.

Steele and Stinespring go on to set up a series of critical measurements that can be used to both explain and tie in the history of art. The processes and practices of description, objective analysis, visual examination, differentiate between judgments based upon criteria and personal opinions. This series of measurements can then be used as a platform to view and study period styles.

Steele and Stinespring stress that style should be taught without lapsing into taste or value laden judgments. They suggest doing this by using reference terms that are familiar to students. The terms they suggest are those such as "brightness" and "clarity" as opposed to such terms as "painterly" and "recessive space."

They maintain that the classroom art teacher is capable enough to establish an art history curriculum. Steele and Stinespring put it this way, "Art teachers need to understand that they do not have to be expert art historians in order to provide effective art history instruction , or to deliver art history instruction with lectures" (p. 7).

CHAPTER III

ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

Goals and Expectations

It was the writer's primary goal to instill a basic working knowledge of art history in ninth graders enrolled in the art program in order for them to be able to become conversant in the subject.

Expected Outcomes

Upon completion of the implementation period each of the approximately 50 ninth grade students enrolled in the art program, when given a list of six significant historical events, demonstrated their ability to make connections between history and art by accurately providing corresponding events from the world of art for at least three of these.

Each student enrolled in the art program, when shown examples of four different art media were able to correctly identify at least two of the media.

Each student enrolled in the art program, when given a multiple choice list of definitions for four properties of art were able to make the correct choice for at least two of them.

Each student enrolled in the art program demonstrated comprehension of material presented during the implementation period by maintaining an

art history portfolio which was evaluated on a weekly basis. The weekly evaluation consisted of an inspection of worksheets the students filled out during instructional periods. (see appendix D).

Evidence indicated to the writer that the integration of art history was not an integral part of the English, history or social studies curricula. The writer met with teachers from these disciplines to address this shortcoming. The outcome from these conferences was as follows:

A. The writer worked with teachers from other disciplines in order for them to include references to great artists and works produced when discussing the important events of a historical era.

B. The writer worked with teachers from other disciplines to instill in their students the premise that human history cannot be adequately understood or appreciated without an awareness of the lives and works of great artists, architects and musicians.

C. The writer worked with teachers from other disciplines to convey to their students that knowledge of the contribution of artists is just as important in the study of history as is knowledge of explores, kings, generals and inventors.

D. The writer worked with teachers from other disciplines in order to convince them that when selecting textbooks, the adequacy of their treatment of art history is an important criteria.

Measurement of Outcomes

Each student was required to maintain a portfolio that was evaluated on a weekly basis. Following instruction periods each student was given an Art History worksheet (see appendix C). This worksheet was completed

immediately following each session and became part of each student's record of progress. The worksheet contained four, or more, multiple choice questions that were pertinent to, and derived from the block of instruction immediately preceding it.

Each of the approximately fifty students enrolled in the art program was given a final examination during the tenth week of the program (see appendix D). This examination consisted of a list of six historic events and a corresponding list of six works of art, artists or artistic periods such as Baroque or Renaissance. Each student was then required to match the proper artistic selection with the corresponding historical event.

Immediately following the final examination each student enrolled in the art program retook the 9th Grade Diagnostic Art History Test (see appendix A). The results of this test were compared with the results of the students enrolled in the art program before the implementation of this program.

Description of Plans for Analyzing Results

The data collected following the implementation of the Practicum was the result of the weekly worksheets completed by the students, the final examination taken by the students and the retake of the 9th Grade Diagnostic Art History Test. The compilation of the results of these instruments was documented on a bar graph. This bar graph was arranged from 0% to 100% and each students' results were recorded on the graph.

In addition a bar graph was compiled with the median results of all students included in it. There were a total of twelve categories included in this bar graph. They consist of:

1. The median score of all ninth grade students taking the 9th Grade Art History Test for the first time.
2. Median scores for each of the nine worksheets each student completed during the implementation period.
3. Median scores for the final examination administered during the tenth week of the program.
4. A median score for the students re-taking the 9th Grade Diagnostic Art History Test.

The expected outcome for each of the above mentioned evaluation instruments was a 50% correctness factor. Each student enrolled in the art program was expected to select two out four (or more when appropriate) correct responses on the worksheets that were distributed weekly for nine weeks. Each student was expected to correctly select three out of six matches during administration of the final examination. Each student was expected to score 50% or better when the 9th Grade Diagnostic Art History Test was taken for the second time.

This data was compiled and recorded in order to analyze the program's effectiveness and to determine whether changes should be made in the program. The data also served to provide a base of information for possible expansion of the art history curriculum.

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Solutions

The problem was that ninth grade students had little or no awareness of the role of art in human history.

It was the intention of the writer to make art history the solution as there was no current provision by the school board to provide for systematic art history instruction by professional art teachers to students prior to the ninth grade.

The results of a diagnostic art history test indicated that ninth grade students entering the art program for the first time had little or no base of knowledge on which to build a comprehensive understanding of art and art history as subject matter. In addition an artistic comprehension evaluation was administered to a representative group of students and the result of this evaluation amplified the indication referred to in the first sentence of this paragraph.

It was the particular situation delineated in the above paragraphs which made this situation unique. Therefore it was the writer's intention to make up for the instruction that had been missing from the county-wide curriculum. This differed from what would normally be expected from a ninth grade art teacher in that, not only must the teaching of art history be

made available to the students enrolled in the art program, but a foundation on which to reference that teaching had to be established as well.

The writer made it known to the students enrolled in the art program that art is a universal language, a means of communication that transcends differences in culture and language. The use of visual images convey the communication of the language or message rather than words. The writer attempted to instill in the students an appreciation for the fact that this universal language has been used throughout recorded history to communicate events of the time in which they were produced. As Brommer (1988) wrote, "it is interesting to note that among the earliest known groupings of human beings, there were two recognized occupations: hunters and artists" (p. 132).

The writer showed the students enrolled in the art program that a base of criteria is used to evaluate works of art such as craftsmanship, aesthetic properties, and whether or not the works were a true reflection or mirror of the times in which they were created. These criteria were expounded upon to enhance the understanding of the students in order to provide a more secure base for building further subject matter on.

The writer explained that a craftsperson is one who is proficient in the use of materials, tools and knowledge of proportion who produces finely built objects of superior quality. The craftsmanship of a work of art would display attention to detail in both planning and execution in producing the work.

The writer conveyed the idea that the aesthetic properties of a work of art are those which make it unique unto itself. The sensory properties, or elements of art , such as the use of line, the choice of color, creation of shape, the texture of the work and the suggestion of depth or space were

discussed with the students. In addition the writer made students aware of the different media used to create art work such as drawing tools, objects made of clay or cast in metal, painting and architecture.

This situation had presented itself to other individuals and a review of the literature revealed a number of varying strategies with differing results. Steele and Stinespring (1993) formulated a specific program for beginning an art history program in their article, Teaching Art History: Getting Started. They intended to include students in a relevant program that integrates current culture with art history. As they put it, "Consequently, we are moved to share those many ways to 'do' history with students that can assist teachers seeking to develop more effective art history teaching in their classrooms" (p. 7). They take the stance that it is not necessary for the teacher to become just an art history teacher but rather a teacher who makes art history readily available to students in order for them to make their own connections with other historical events.

Calabrese (1993) put his research to work by establishing an art history curriculum that has at it's core the integration into other facets of the educational framework. He calls his theory the bipolar approach which has as it's basic tenet that at the core of historical events is a commonality that can be traced through the art of the times. He maintains that this common thread exists in all disciplines, not just social studies, and is visually apparent in the works of art.

Sowell (1993) formulates a cyclical approach to the teaching of art history. He sees history as a series of events that make up the time frame of human development and these series of events can be tied in with certain works of art. Each point of reference can be illustrated by a particular great

work of art and the historical significance of the event and the historical figures of the time can be paralleled with the artists producing the works.

Steele (1993) sees art history as a continuing renaissance. With each historical plateau there is an art history event or work that can be juxtaposed with the plateau. In other words, the historical events of the past can be seen repeating themselves in the historical events of the present and the works of art occurring today can trace their roots to the works of art of times past.

Burton (1992) believes that the teaching of art has as it's basic format or context, the human condition. She points out that current culture is creating a void in the teaching of art history and art education and that emphasis should be placed on making art education a serious subject which should be funded by the federal government. Along with this federal funding is a commitment to establish a national art curriculum with guidelines and graduation requirements.

Macgregor (1992) stresses the importance of assessment practices. He sees the teaching of art education as being directly related to the teaching of art itself as a studio subject and as such it can be evaluated along similar lines. He recommends the establishment of portfolios as alternative assessment tools and that students be required to produce works of art with a current theme that would accompany documentation related to specific periods of notable art history.

Zimmerman (1992) also sees a relationship between student work and the historical work of the past. He maintains that as a student progresses in his or her own artistic development, that progress can be paralleled with the advancement of art in a historical context. It is Zimmerman's view that each progressive step a student takes can be matched, however generally, with a work of art taken from a chronological sequence.

Collins and Sandell (1992) view the teaching of art education as a stepping stone for an introduction into the teaching of multiculturalism in the educational process. They look at the commonalities of art and point out that the language of art goes beyond the cultural differences of the students and demonstrates the similarities of the population rather than the differences. They also see the teaching of multicultural art education as a way to side step the political taboos often associated with teaching cultural divergence.

Petrovich-Mwaniki, Stuhr, and Wasson also dealt with art education and the issue of multiculturalism. They set about establishing a set of curriculum guidelines. At the core of this curriculum is the idea that teachers acknowledge, confront, and deal with their own cultural biases. With that obstacle surmounted a more pure form of education can take place. Petrovich-Mwaniki et al. (1992) put it this way, "Effective multicultural curricula utilize the students' knowledge, experiences, skills, and values in the formation of learning and teaching activities" (p. 16).

Gitomer, Grosh and Price (1992) emphasized the use of art history portfolios to evaluate student knowledge and progress. They maintained that too much emphasis on formal evaluation procedures such as standardized testing don't delve into the heart of the subject matter and are not retained to any significant degree by the students It is their contention that a series of essays, research papers, and period sketches do more to enhance the students' understanding of the subject matter and contribute toward greater retention of the material.

London (1992) took the position that art has the flexibility to convey the various twists and turns of human history more than any other form of communication. He contends that art should not be used merely as a mirror

to reflect the times in which they were produced but that the works of art should be studied first and that historical connections should be made after the works of art are introduced. His rationale for this procedure is that the students have already been subjected to so many lectures and so much print history that their minds have grown numb and weary. It is his thought that art has the impact and variety to spark the students' interest and once the attention has been focused then the shift can be made in the direction of other historical events.

Vallance (1991) suggested going outside the classroom to take advantage of other resources to create successful art programs. He demonstrated that it is not difficult to identify ordinary sources of valid material such as billboards or playgrounds that contain abundant resource material.

Dornek (1991) suggests integrating multi-cultural music and dance to stimulate an interest in art history in the student. He maintains that when a student is introduced to cultural diversity by way of hands-on music and dance they will develop a natural curiosity about how the various art forms were derived. He suggests bringing in culturally diverse performers in native costume to perform for the students in an effort to pique their interest and bring out their innate curiosity to explore the subject at greater length.

Wnek (1989) developed a very specific program to integrate the teaching of art history and other subjects through physical activities. She established a three-week summer camp called Space Academy where she intertwines science, humanities, art and physical activities. The physical activities integrate movement skills such as dance with fitness development and concepts along with the development of social and emotional skills.

Buchanan and Solender (1989) provided a lesson plan that introduces students to artistic depiction during a specific place and time. It is their view that the student should be introduced to a specific historical event and following that introduction the student should become aware of the works of art that were completed during that specific time. They maintain that the viewing of the art works of a specific time, set against the background of the historical significance under which the works were undertaken, would enhance both the teaching of the historical events and the retention of the art history as well.

Glenn (1987) placed emphasis on the role of art to enhance other types of knowledge. His primary thrust was that art should be used as a supplementary source of information in order to enhance the body of knowledge taught in the primary session. His rationale was that as the student assimilates the primary body of knowledge and enthusiasm begins to wane, then an integrated work of art should be introduced to bolster the primary body of knowledge.

Other ideas generated by the writer during review of the literature included going outside the curriculum to form joint efforts with other disciplines such as drama and dance and working on coordinating projects with other schools.

Description and Justification for Solution Selected

Prior to entering the ninth grade the curriculum provided no systematic instruction by professional art teachers. In addition a five year study by the Southern Association of Colleges and Schools mandated that

art history and art appreciation be incorporated into the writer's art program. It then became incumbent upon the writer to formulate an art history curriculum for ninth graders entering the art program for the first time in order to maintain the program's accreditation. The writer thought that the program would work because there was no established art history curriculum in place at the time, therefore any art history program that was implemented would be an advantage over the lack of one that currently existed.

The writer was prepared to develop a basic nine part art history curriculum that would be implemented in weekly segments for a standard quarterly grading period. The parts covered the history of art chronologically from the Prehistory period up to the Twentieth Century. They were comprised of art history packets for each period covered during the nine weeks. Each packet contained information sheets, samples of the various works produced during the particular period, and additional materials that encouraged each student to play an active role in discovering art history. The chronology and a brief description of the packets is as follows:

PART ONE: THE PREHISTORIC PERIOD

Each student was given an art history packet that contained a brief description of life which existed before recorded history. The packet also contained examples of artwork found in the cave dwellings of humans who lived during this time. This segment was augmented by a slide presentation of the paintings found in the caves of Lascaux. They were provided with a worksheet on which to describe their impressions of this particular period. In addition they were encouraged to create a depiction of an animal or pet

familiar to them using broad brush watercolor strokes. The worksheet and the water color became part of the student's art history portfolio.

PART TWO: MESOPOTAMIA AND ANCIENT EGYPT

Each student was given an art history packet which contained a brief description of the life and times of this particular era. They were provided with examples of Archaic work glorifying the king-priests and examples of art work found in the tombs of the ancient Egyptians. This segment was augmented by a video describing the life and treasure Tutankhamun. The students were also provided with a worksheet on which they were to respond to various queries about this era. In addition each student was encouraged to make a colored pencil sketch of a contemporary figure or celebrity that was familiar to them in the style of the Egyptian tomb paintings. The worksheet and the sketch became part of the student's art history portfolio.

PART THREE: THE GREEKS

Each student were given an art history packet which contained a brief description of life in Greece and the Greek search for order and idealism amidst the chaos. The packet also contained samples of Greek sculpture, architecture and vase paintings. This segment was augmented by a video on the production of pottery. Each student was given a work sheet on which to describe their impressions of the life and art of this time. In addition each student was given two silhouettes of vases onto which they drew or painted a story which depicted an actual event in their lives. The worksheet and the vases became part of the student's art history portfolio.

PART FOUR: THE ROMANS

Each student was given an art history packet that contained a brief description life, art and architecture of Rome. The packet also contained samples of paintings found in Pompei after the eruption of Vesuvius,

sculptures of Roman busts and examples of Roman architecture. This segment was augmented by a video on the eruption of Vesuvius and a video on Roman architecture. Each student was given a worksheet on which to express their impressions of life and art during this time. In addition each student was given a sheet with the silhouette of two columns connected at the top by an arch. The students were encouraged to draw their idea of an ornate capital atop the columns and to decorate the arch with a depiction of a fictional character. The worksheet and the drawing became part of the student's art history portfolio.

PART FIVE: THE EARLY AND MIDDLE AGES

Each student was given an art history packet which contained a brief description of life during this period. In addition the packet contained examples of the art and architecture of this time and included a segment on the banners of the Crusades. Each student was given an art history worksheet on which to record their impressions of the art and events of this period. In addition they were given a sheet containing the silhouette of a banner onto which they designed a "logo" which has a significance which could be explained by the student. The worksheet and banner will became part of the students art history portfolio.

PART SIX; THE EARLY AND HIGH RENAISSANCE

Each student was given an art history packet which contained a brief description of the life and art of this time. In addition the packet contained samples of art and architecture of this time with emphasis on the art of the Vatican. This segment was augmented by a video describing the Sistine Chapel and a video on the life and works of Leonardo da Vinci. Each student was given a work sheet on which to record their impressions of the life and art of this period. In addition each student was given two additional

sheets. One contained a silhouette of a portion of the ceiling of the Sistine Chapel and the students were encouraged to make up a story which they would illustrate on this "ceiling." The second sheet contained an outline of the Mona Lisa and each student was encouraged to pastel the interior of the outline with a brightly colored, modish portrait. The worksheet and drawings became part of the student's art history portfolio.

PART SEVEN: THE LATE RENAISSANCE

Each student was given an art history packet which included a brief description of the life and art of this period. The packet also contained samples of art produced during this time with emphasis placed on the portraiture of Caravaggio, Peter Paul Rubens and Rembrandt van Rijn. Each student was given a worksheet on which to express their impressions of the life and works of this period. This segment was augmented by a video tour of the Louvre. In addition each student was given a blank sheet of pastel paper on which they were encouraged to create a portrait portraying a feeling of somberness. The worksheet and drawing became part of the student's art history portfolio.

PART EIGHT: THE ENLIGHTENMENT

Each student was given an art history packet which contained a brief description of the life and art of this time. The packet also contained samples of the art and architecture of this period with emphasis on the landscapes of Thomas Gainsborough. This segment was augmented by a video describing the technology and inventions of this period. Each student was given a worksheet on which to record their impressions of the life and art and art of this period. In addition each student was given a blank sheet of watercolor paper on which they were encouraged to depict a landscape

scene with which they were familiar. The work sheet and watercolor landscape became part of the student's art history portfolio.

PART NINE: THE TWENTIETH CENTURY

Each student was given an art history packet which contained a brief history of the twentieth century. The packet also contained samples of the art and architecture of this time with emphasis on the cubists and Frank Lloyd Wright. This segment was augmented by a video portraying the life and work of Pablo Picasso. Each student was given an art history worksheet on which to express their feelings and impressions of this period. In addition each student was given a blank sheet of drawing paper on which they were encouraged to draw a still life in the style of Pablo Picasso or any other cubist painter. The worksheet and drawing became part of the student's art history portfolio.

Report of Action Taken

The projected time line for this project was thirteen weeks. During this time the curriculum was written and two modes of evaluation were developed. The development of the program encompassed other disciplines as well and this was included in the time allotted for the project. The report of action taken is as follows:

1. Week one-Met with English, history, and social studies teachers to solicit their input as to how best design a program that would be in the best interests of the students.

2. Week two-Develop and categorize an instrument that was be used in conjunction with student portfolios to verify that the instructional material was comprehensive (see appendix C).
3. Week three-Began instructional material with the Prehistory period with emphasis on early human symbols, primitive culture, animal carvings, Paleolithic art and two dimensional art.
4. Week four-Instruction on the art of Mesopotamia and Ancient Egypt with emphasis on the Archaic period, the Persians, the scribes, the king's potency and the Tell el Amarna period.
5. Week five-Instruction focused on the Greeks with emphasis on the Hellenes, religion, art and beauty, Aristotle, the vase painters, new comedy, and theater design.
6. Week six-Instruction on the Romans with emphasis on the Roman Republic, Julius Caesar, the final years, two dimensional art, sculpture and architecture.
7. Week seven-Instruction on the early and middle ages with emphasis on reform in the Christian church, St. Augustine's philosophy of art, the Ottonians, the crusades, chivalry, and secularism.
8. Week eight-Instruction on the Early and High Renaissance with emphasis on Humanism, Florence, the Reformation and the Vatican.
9. Week nine-Instruction on the Late Renaissance and Baroque Age with emphasis on the counter-reformation, the Bourgeoisie, Francis Bacon, Absolutism, Mannerism and Versailles.
10. Week ten-Instruction on the Enlightenment with emphasis on Kant's philosophy of art, landscapes, Rococo, Humanitarianism, expressive style, neo-classicism and Frederick the Great.
11. Week eleven-Instruction on the Twentieth Century with emphasis on

Fauvism, Cubism, Dada, Surrealism, American painting, contemporary sculpture, Absurdism and modern architecture.

12. Week twelve-This took place during the final examination period. At this time each of the fifty students enrolled in the art program was given a list of six significant historical events and demonstrated their ability to make connections between history and art by providing corresponding events from the world of art for at least three of these.
13. Week thirteen-This time was spent compiling the results of the program and synthesizing them for dissemination to the teachers of the English, history and social studies departments. This information will serve as a base to establish a greater line of communication between the art department and the other departments in order to facilitate further co-operation between the disciplines.

CHAPTER V

RESULTS, DISCUSSION AND RECOMMENDATIONS

Results

Ninth graders entering the high school for the first time had been exposed to no systematic art instruction or art history instruction. This was due in part to the fact that the school districts curriculum provided for no systematic art instruction prior to ninth grade. It was also due in part to the fact that the district employed only one art teacher, that teacher being the writer who was assigned to the high school. To address this shortcoming the writer developed a nine art history packets which were administered weekly to the ninth grade art students enrolled in the program. The packets contained information about the period being covered, a worksheet designed to elicit the student's impression of the period, and a sheet for the students to try to create artwork similar to the period.

One expected outcome was that upon completion of the implementation period, each of the approximately 50 ninth grade students enrolled in the program, when given a list of six historical events, would be able to demonstrate their ability to make connections between history and art by accurately providing corresponding events from the world of art for at least three of these.

This particular result manifested itself in the form of a final examination which was prepared by the writer (see appendix E). The

expected outcomes were not realized exactly as stated in the proposal in that "each" ninth grade student enrolled in the art program was not able to make the appropriate connections. In fact one student could make none. However, the median result for the entire population of ninth grade students enrolled in the art program (48) was a correct response rate of 73.33%. This result was 23.33% higher than the expected outcome.

A second expected outcome was that each student enrolled in the art program, when shown examples of four different art media, would be able to correctly identify at least two of the media.

This segment of examination was part of the Artistic Comprehension Evaluation (see appendix B) which was administered to every student who had gone through the implementation process. This result corresponded exactly with the expected outcome in that no student identified less than two of the media shown in the examples. The median result for the entire population of ninth grade students enrolled in the art program was 82.5% correct responses. This was 32.5% higher than the expected outcome.

A third expected outcome was that each student enrolled in the art program, when given a multiple choice list of definitions for four properties of art, would be able to make the correct choice for at least two of them.

The results of this were similar to the results of the second expected outcome. No student responded with less than two correct choices and the median result for the entire population of ninth grade art student was 87.5% correct responses. This was 37.5% higher than the expected outcome.

A fourth expected outcome was that each student enrolled in the art program would be able to demonstrate comprehension of material presented during the implementation period by maintaining an art history portfolio which was to be evaluated on a weekly basis. The weekly evaluation was to

consist of an inspection of the art history packets that the student filled out during instructional periods.

The result for this expected outcome was the most successful of all. The students took to the weekly packets with a particular verve. They wanted the packets daily, not just weekly, and most colored the whole packet during the instructional periods, not just the parts that called for color.

Evidence indicated to the writer that integration of art history was not an integral part of the English, history of social studies curricula.

The writer met with teachers from these disciplines three times during the implementation period. Once in the beginning to explain to them how the program was to be administered and again in the middle of the term when reports were sent out to parents to advise them of the progress of the students. The last meeting took place after the students had taken their final art history exam. Copies of all nine art history packets were distributed among the teachers as well as copies of the final exam, the artistic comprehension evaluation, and the ninth grade art history diagnostic test.

The writer encouraged each teacher and department head to integrate art history into their curricula and promised a higher degree of interdepartmental cooperation in the future.

A comparative bar graph was compiled to analyze the progress of the students in the program (see figure 1 on the following page). The graph indicates the students progressed during implementation, particularly with regard to the 9th Grade Diagnostic Art History Test.

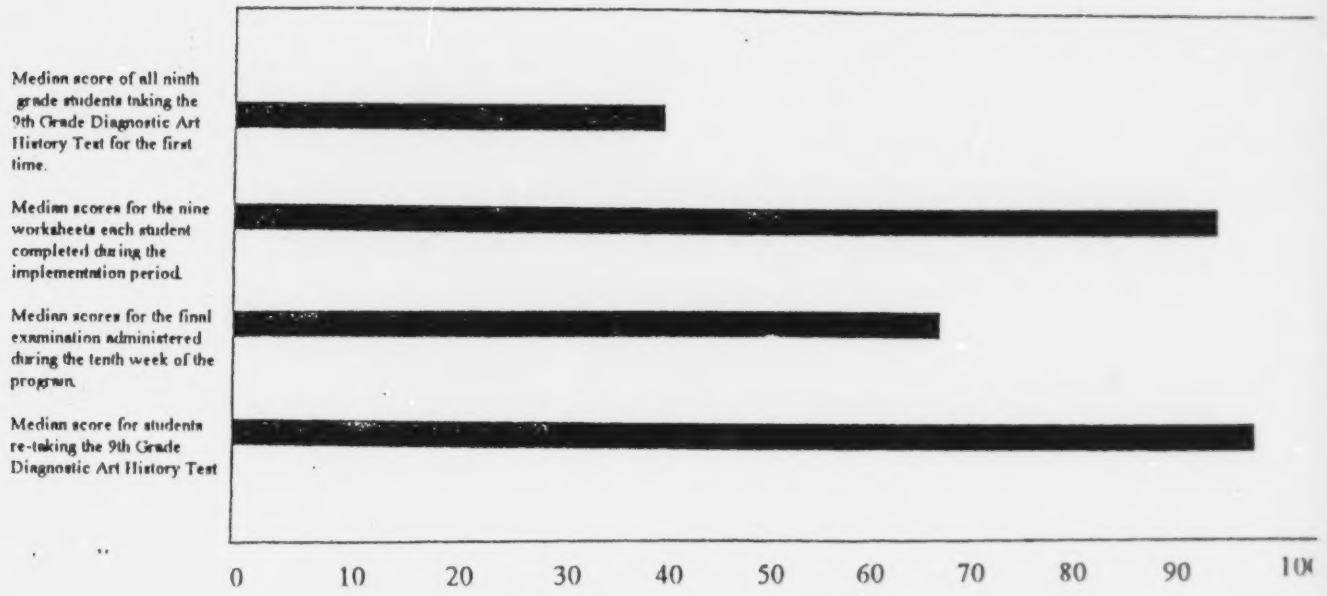
Median score of all ninth grade students taking the 9th Grade Diagnostic Art History Test for the first time.
Median scores for the nine worksheets each student completed during the implementation period.
Median scores for the final examination administered during the tenth week of the program.
Median score for students re-taking the 9th Grade Diagnostic Art History Test
0
10
20
30
40
50
60
70
80
90
100

Figure 1. Student Progress During Art History Program.

Discussion

The most pleasing part of the practicum process for the writer occurred during the implementation. The students took to it in a way that was truly surprising. The students were ninth graders who often professed to be worldly and grown, yet their exuberance for the packets was reminiscent of the excitement of children who are learning about art for the first time. The writer delved back into the research to ascertain if any of this excitement could be explained and discovered the following passage by Doornek (1991):

> The *raison d'etre* of art education remains, in my mind, creative expression and aesthetic apprehension; but art is also a

> cultural activity based broadly within all arenas of knowledge. As art teachers, we treasure the rich expression of other cultures, and we note the inter-relatedness of the sciences, arts and other humanities. How we present and connect these concepts for differing levels of development, and through different media is our challenge as art teachers (p. 8).

The "connection" in the art history packets was clearly made. Something in the combination of learning about art history and being able to create and color a topic within the realm of that historical segment ignited a spark in the students participation in the program. Thus, the writer feels it is safe to say that the enthusiasm shown by students, combined with the results of the evaluation instruments used, resulted in the outcomes being met.

The writer sees the positive outcomes of the implementation as a stepping stone to expanding the art history curriculum. Part of this expansion would be a result of the communication with other teachers. One of the world history teachers checked out a series of art books from the school library in an effort to offer her students correlation between the historical events they were studying with the art of that time. The expansion of her curriculum to include art history provided the writer with impetus to move in further that direction.

In addition the writer would like to combine art criticism with the teaching of art history. This tool would allow the students to become more discriminating in their learning process. This idea is amplified by Stinespring and Steele (1993):

> Although it may seem paradoxical to use criticism to introduce art history, several processes are identical to both practices: description, objective analysis, careful visual examination, and differentiation between judgments based upon criteria and personal opinions. In particular, the phases of description and analysis form an ideal vantage point from which to begin a study of period styles (p. 12).

To summarize, the overall expected outcomes were met. The student's enthusiasm led the writer to a decision to expand the program to include the introduction of art criticism. In addition, the writer will continue to make the art history curriculum available to teachers of other disciplines in order for them to enhance the integration of art history into their curricula.

Recommendations

1. The first recommendation of the writer is that the art history packets should be made available to all students in the art program, not just ninth graders.

2. The second recommendation of the writer is that the administration include art history in the catalog of course descriptions from which student's select their schedule.

Dissemination

The practicum results were shared with the teachers of the Fine Arts Department as well as with teachers from the English, history and social studies departments.

Further plans to disseminate include making available four bound versions of the art history packets (minus the worksheets) to the high school library and to the library of the middle school. In addition a synopsis of the practicum will be submitted to Art Education and School Arts for possible publication of a description of the program to include sample art history packets.

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APPENDIX A

9TH GRADE DIAGNOSTIC ART HISTORY TEST

9th Grade Diagnostic Art History Test

Name_____

1. TRUE OR FALSE Landscapes are paintings of the natural environment.

2. The ceiling of the Sistine Chapel was painted by:
   A. Leonardo Da Vinci
   B. Vincent Van Gogh
   C. Rembrandt
   D. None of the above

3. Which of the following is not printmaking media?
   A. Woodcut
   B. Lithograph
   C. Intaglio
   D. Watercolor

4. TRUE OR FALSE All sculpture is carved out of marble.

5. The term Rococo refers to:
   A. An art style developed in Italy in the 17th century
   B. A chocolate flavored beverage
   C. A form of painting with berries
   D. None of the above

6. A self portrait is a
   A. A type of architecture
   B. A drawing by an artist of a family member
   C. A artwork of an artist done by the artist
   D. None of the above

7. Who painted the picture shown here:
   A. William Harnett
   B. Winslow Homer
   C. Pablo Picasso
   D. None of the above

8. Which of the following is not a design principle
   A. Pattern
   B. Movement
   C. Balance
   D. Architecture

9. TRUE OR FALSE The painting shown below which is entitled *Mademoiselle Malo* and was done by Edgar Degas is a self portrait.

10. TRUE OR FALSE Religion has never played a part in the creation of art work.

11. TRUE OR FALSE The Ming dynasty was known primarily for it's construction of the finest vases in Korea.

12. The tapestry shown below is
   A. Constructed of wood
   B. Sewn with wool and silk
   C. Impossible to move from place to place
   D. All of the above

13. The title of the painting shown below is
    A. *Smiling Woman*
    B. *Mona Lisa*
    C. *Self Portrait*
    D. None of the above

14. It was painted by
    A. Michelangelo
    B. Donatello
    C. Raphael
    D. None of the above

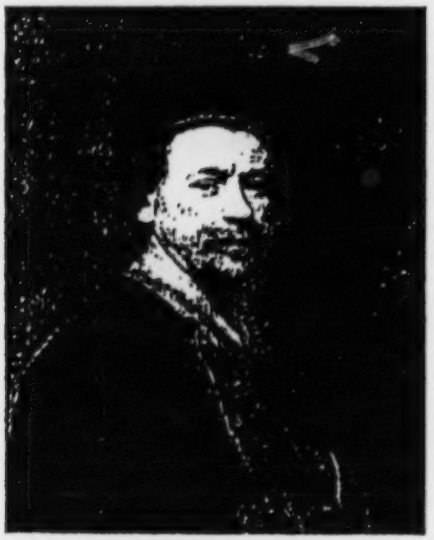
15. TRUE OR FALSE *Abstraction* is the simplification of subject matter into basic and often geometrical shapes.

16. Pablo Picasso is best known as a
    A. Classical realist
    B. A leading member of the Baroque school
    C. A cubist
    D. None of the above

17. TRUE OR FALSE Jackson Pollock was known as a non-objective painter.

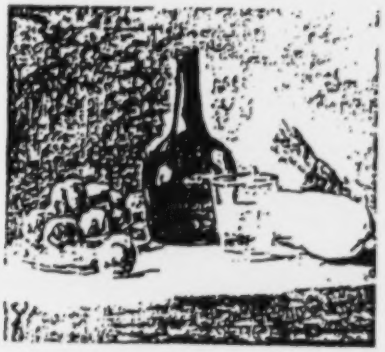
18. Who painted the picture shown below which is titled *Self-Portrait*?

A. The artist
B. The subject
C. Rembrandt
D. All of the above



19. The painting shown below is an example of

A. A still life
B. A landscape
C. Abstract expressionism
D. None of the above



20. TRUE OR FALSE *Genre* painting was done exclusively by members of the royal family.

APPENDIX B

ARTISTIC COMPREHENSION EVALUATION

ARTISTIC COMPREHENSION EVALUATION

The next four pages will be devoted to studying and analyzing various works of art. You will be asked to respond to a number of questions regarding the *properties* and *content* of the artwork being displayed.

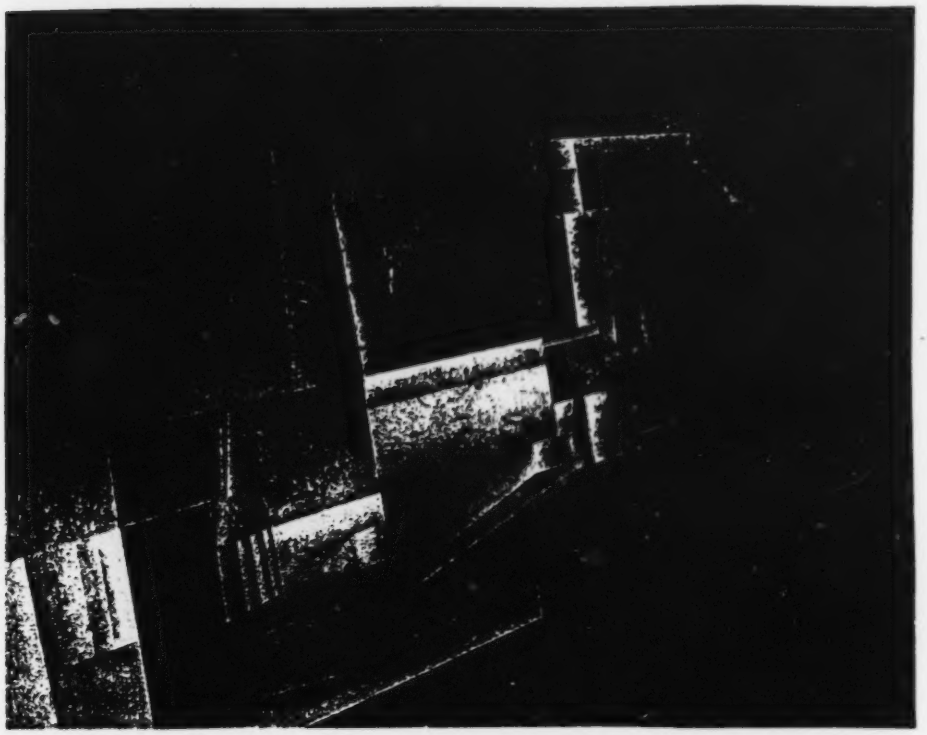
Formal Properties: As you look at this work of art what do you see as the major area of emphasis? Does the work seem disjointed or cohesive?

Expressive Properties: What do you see as the message of this painting? What is the mood established by the painting?

ARTISTIC COMPREHENSION EVALUATION

Technical Properties: What medium or material was used to create this work of art? Did the artist use this particular material for a specific reason? If so, what might that reason be? Does the material seem suited to the subject the artist chose?

ARTISTIC COMPREHENSION EVALUATION



Sensory Properties: How are line and shape used to enhance this work of art? Would you describe this work as colorful or dull? Which colors seem to propel themselves into the foreground? Which colors recess into the background?

ARTISTIC COMPREHENSION EVALUATION

Content: What is the theme of this work? In other words, what is it about?

ARTISTIC COMPREHENSION EVALUATION

An artist embarking on the creation of a work of art has many decisions to make. One of these decisions is to choose what medium the artist will perform the work in. Media can be defined as the tools and materials of the artist. Of the artwork shown below select which of the following media was used to create each work:

A. Drawing media
B. Painting media
C. Printmaking media
D. Sculpture media

ARTISTIC COMPREHENSION EVALUATION

Circle the answer you think is the correct response.

1. The term used to describe the rebirth of the creative spirit was:

   A. Born again
   B. Renaissance
   C. Rejuvenation
   D. Regeneration

2. **The colosseum is located in which city?**

   A. Venice
   B. Rome
   C. Florence
   D. Sicily

3. Chartres Cathedral in France is an example of:

   A. Gothic sculpture and architecture
   B. St. Augustine's philosophy of art
   C. Roman architecture and Greek sculpture
   D. French architecture and painting

4. The establishment of a new city built east of the Nile to honor a new religion was known as:

   A. The Egyptian City
   B. King Tut's City
   C. The Tell el Amarna
   D. None of the Above

ARTISTIC COMPREHENSION EVALUATION

Circle the answer you think is the correct response.

5. The best known artist of the style of painting known as Surrealism was:

   A. Salvador Dali
   B. Pablo Picasso
   C. Marcel Duchamps
   D. Dada

6. The leading practitioner of the prairie school of architectural design was:

   A. Antoni Gaudi
   B. Frank Lloyd Wright
   C. David Smith
   D. Jean Miro

7. The wealth created from trade with the New World created a rich and powerful middle class known as:

   A. The Tycoons
   B. The Bourgeosie
   C. The Goldiggers
   D. The Reformers

8. The Dutch artist best known for the feelings of emotion and depth conveyed by his portraits was:

   A. Rembrandt
   B. Caravaggio
   C. Bramante
   D. None of the above

ARTISTIC COMPREHENSION EVALUATION

Match the most appropriate letter from the Art History section on the bottom half of the sheet with the Historical Events section at the top by placing the letter in the space provided.

HISTORICAL EVENTS

1.____The Reformation led by Martin Luther, John Knox, and John Calvin.

2.____The Age of Enlightenment and the philosophy of Kant.

3.____The end of World War I and the beginning of the Twentieth Century.

4.____The Crusades and the Code of Chivalry.

5.____The eruption of Mt Vesuvius in Pompei.

6.____The circumnavigation of the globe by Magellan.

ART HISTORY

A. Michelangelo painted the ceiling and end wall of the Sistine Chapel.

B. The Baroque style and the landscapes of Thomas Gainsborough.

C. The work of Pablo Picasso and his counterparts in the cubist movement.

D. The Gothic architecture and sculpture of Chartres Cathedral.

E. Roman painting, architecture and sculpture.

F. The Baroque art of human emotion as characterized by the work of Rembrandt and Rubens.

APPENDIX C

ART HISTORY QUESTIONNAIRE

ART HISTORY QUESTIONNAIRE

When discussing the important events of a historical era, I try to include references to the great artists and works produced in this period.

Always	Usually	Sometimes	Rarely	Never
4	3	2	1	0

Human history cannot be adequately understood or appreciated without an awareness of the lives and works of great artists, architects and musicians.

Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
4	3	2	1	0

Knowledge of the contributions of artists is just as important in the study of history as is knowledge of explorers, kings, generals and inventors.

Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
4	3	2	1	0

When selecting a textbook for my classes, the adequacy of their treatment of art history is a criteria that I consider important.

Always	Usually	Sometimes	Rarely	Never
4	3	2	1	0

APPENDIX D

WEEKLY ART HISTORY WORKSHEETS

Art History
Packet Number Two

Student's Name

INSTRUCTIONS

Read the text on Mesopotamia and Ancient Egypt on the following pages. After you've finished the text fill out the worksheet and complete the project as directed on the last two pages.

PART TWO:MESOPOTAMIA AND ANCIENT EGYPT

The word history implicitly means a conscious and intentional recall of the past for communication from one generation to another. The term history is generally associated with civilizations and historians agree that the first civilization was that of Mesopotamia. In Mesopotamia humankind produced a surplus of staples which surpassed it's daily needs. This transformation resulted from a shift from hunting to agriculture. Mesopotamia was rich in topsoil and abundant with farming villages that produced more wheat than was needed. This excess often fell prey to assault and conquest and to thwart this aggression an organization was formed to mutually protect and distribute this surplus wheat. The result was the first known urban settlement and it was named Sumer.

The Sumerians were noteworthy because they established government, religion, and a form of writing. Their writing consisted of pictorial symbols which they later started using to indicate syllabic sounds. The Sumerians were the first civilization to use the wheel as transportation and for the production of pottery.

The period from 3300 to 2400 BC. is called the Archaic period. The archaic period had king-priests as their rulers and the ruler was also a warrior. Paintings depicting the kings leading infantry and chariots into battle have survived the fall of the Archaic period. Athletic competition and combat sparring were also illustrated during the Archaic period.

The sculpture of the Archaic period primarily represents figures of worship noted for their large striking eyes. The Archaic period also saw the

extensive use of inlaid gold and shells on wood and other materials. The art of the Archaic period also depicted royalty and forms laden with symbols of fertility.

In ancient Egypt, painting and other two-dimensional art was judged inferior to sculpture and was considered by many Egyptians to not even be an art form. Painting was sometimes substituted for relief sculpture and used extensively to decorate pottery. The use of scribes to record ancient Egyptian history provided much of the information about the period as well as most of the two-dimensional representations.

A great deal of art is attributable to the Pharaoh's, particularly the boy king Tutankhamun. Tutankhamun came into power at the age of nine and ruled Egypt for ten years before his death at age nineteen. His tomb was laden with treasure and it's walls were covered with colorful depictions of royal life of that era. The relative youth of the king and the vast treasure surrounding his death have lead many students into further study of the details and style of the Tell el Amarna period.

The Tell el Amarna period began when Egyptian ruler Akhenaton decided to move his court to a desert on the east side of the Nile. It was Akhenaton's intent to form a new city based on a new religion. The art and architecture of the time made a noted departure from the stiff, rigid poses of the past to a more natural form of representation. In architecture the buildings displayed ornate flowered capitals on top of the columns which depicted bountiful wheat harvests. The entire town was abandoned and left intact so the character of the city remained as it was without demolition or makeover. This period points up how the art and architecture of a particular period are often direct results of the ruling philosophy and thinking of the times.

ART HISTORY WORKSHEET

Week Two

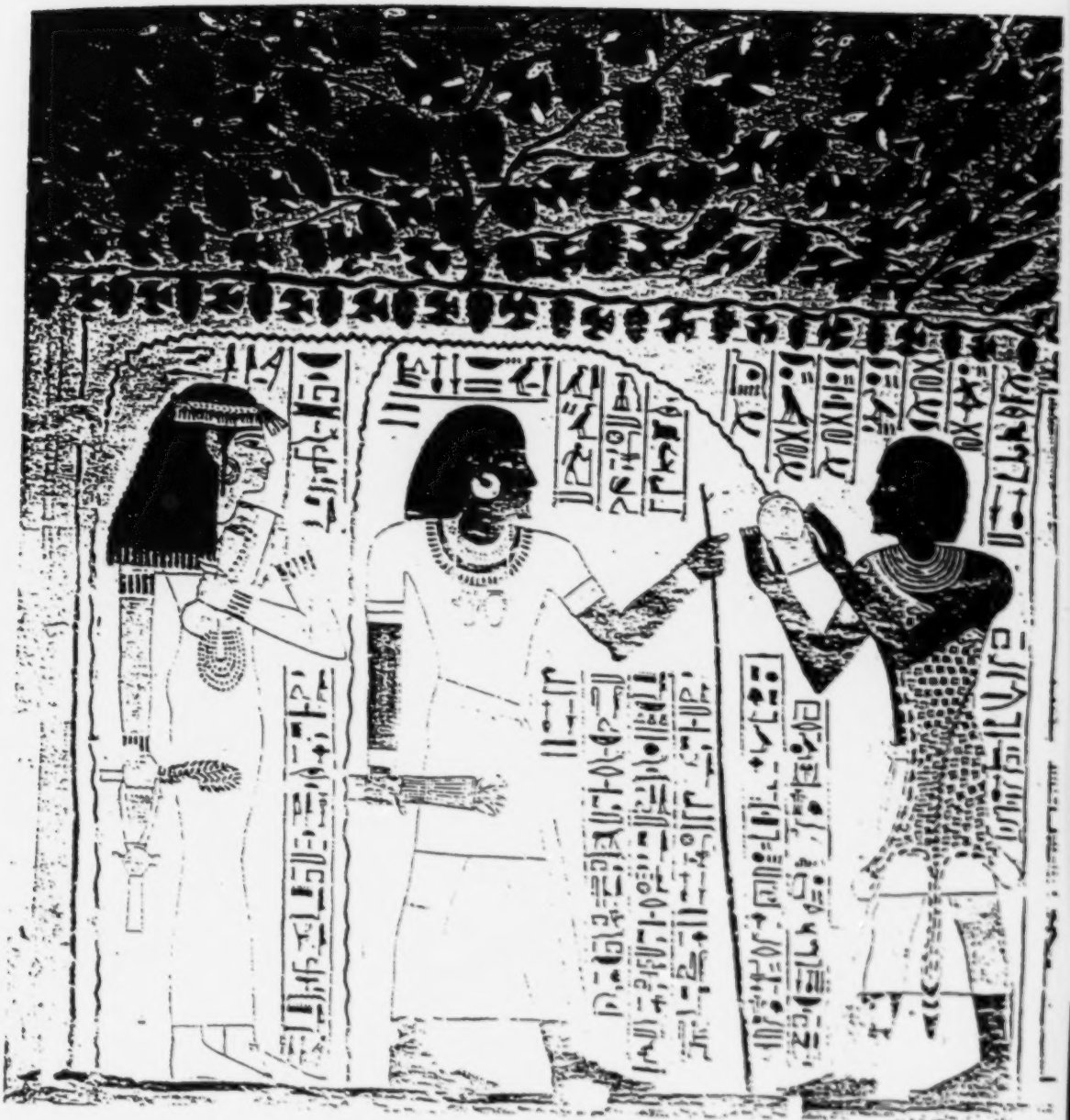
1. The concept of "divine right" has been discussed in class. Briefly describe how this concept is apparent in Mesopotamian religion and art.

2. Describe how the king was glorified in Mesopotamian art.

3. Compare the concept of "divine rule" as it applies to Egypt and Mesopotamia.

4. Describe the relationships between the power of the pharaohs and the images portrayed in their art.

5. Describe how the tomb paintings of various dynasties reflect the social conditions and philosophy of the times.



On the sheet under th
flap is a drawing of a
person done in the sty
of an Egyptian artist.
Next to this drawing
create one of your ow
of a person familiar to
you using colored
pencils.

Art History
Packet Number Six

Student's Name

INSTRUCTIONS

Read the text on the Early and High Renaissance on the following pages. After you've finished the text fill out the worksheet and complete the project as directed on the last two pages.

PART SIX: THE EARLY AND HIGH RENAISSANCE

The Renaissance was seen as a rebirth of the creative spirit. It had its roots in what is called Humanism which developed as a result of the Gothic world slowly developing a separation of the church and state. Humanism was not a denial of religion but rather an attempt to discover humankind's own potential and capacity for creativity. The complex nature of life in Europe and the individual's response to it resulted in a philosophy which sought to illuminate the internal value of each person. This period demonstrates how an emerging philosophy can be reflected in the works of that era.

The most powerful blow to the Christian Church came during the Renaissance in the form of the Reformation. What resulted as the forming of a new branch of Christianity began as an attempt to reform what were perceived as problems in the Roman Catholic Church. Martin Luther became the unlikely leader of this movement because he was in disagreement with the practice of selling forgiveness. Other reformers such as John Calvin and John Knox followed Luther and heightened the division between the reformers and the Christian church. This period demonstrates that there are no absolutes in this world even though the power of the Catholic Church was thought to be just that and that the art work of this time reflects this dramatic change.

The heart of the Renaissance beat in the wealthy port of Florence. The painting of Florence epitomized the period and it was divided into two classifications. The first was a continuation of the lyrical and decorative fashions of the medieval times. It features such influential artists as Fra

Angelico, Sandro Botticelli and Fra Lippo Lippi. These artist's paintings demonstrate an apparent lack of concern for space and light. The forms lack precise anatomical detail in order to portray a mythical appearance. The second classification consisted of painters such as Masaccio, Uccello, and Baldovinetti. Their paintings portray a larger than life monumentality. The figures appear solid and the artists display deep concern for space, light and anatomical detail.

The High Renaissance marked the re-establishment of papal authority. The leading artists of the time were summonsed to Rome to affirm, via the arts, this assertion of authority. Among those called to assist in this endeavor were Michelangelo, Leonardo da Vinci, Raphael, and Titian. The re-emergence of papal authority led to an increased participation of the arts to accentuate this newly regained power. The Early Renaissance was denounced as vulgar and naive and in it's place came the elegant and dignified art of the artists of the High Renaissance. This art abandoned the emphasis on naturalism and instead returned to the classical, God-like human beings of the Greek tradition. This period demonstrates the power of seeking solutions to current situations through examination and re-affirmation of principles that have been deemed important in the past.

The papal summons to return to Rome led to a High Renaissance style in sculpture. At the center of this style was Michelangelo Buonarroti. His ideal contained the full realization of his own genius. The quality expressed in his sculpture was called *terribilita* or the ultimate confidence that allows for no man to accept any authority other than his own omnipotent power. Study of sculpture demonstrates how one man can dominate a media and thought process completely through his art work.

The epitome of the High Renaissance manifested itself in the splendor of the Vatican. This phenomenon came to be as a result of the Pope calling all the great artists to Rome to contribute to the magnificence of Vatican art and architecture. Pope Julius II (1503-13) decided to build a new basilica and he commissioned Bramante to do the work. Bramante was succeeded, following his death, by Raphael and finally Michelangelo who completed the project in 1590. Study of the Vatican emphasizes the wealth of art and architecture that is contained in one place and the feeling of power that is exuded by the church for helping to create this wealth of work.

ART HISTORY WORKSHEET

Week Six

1. In what way is the Vatican an artistic expression of the ideals of Roman Catholicism?

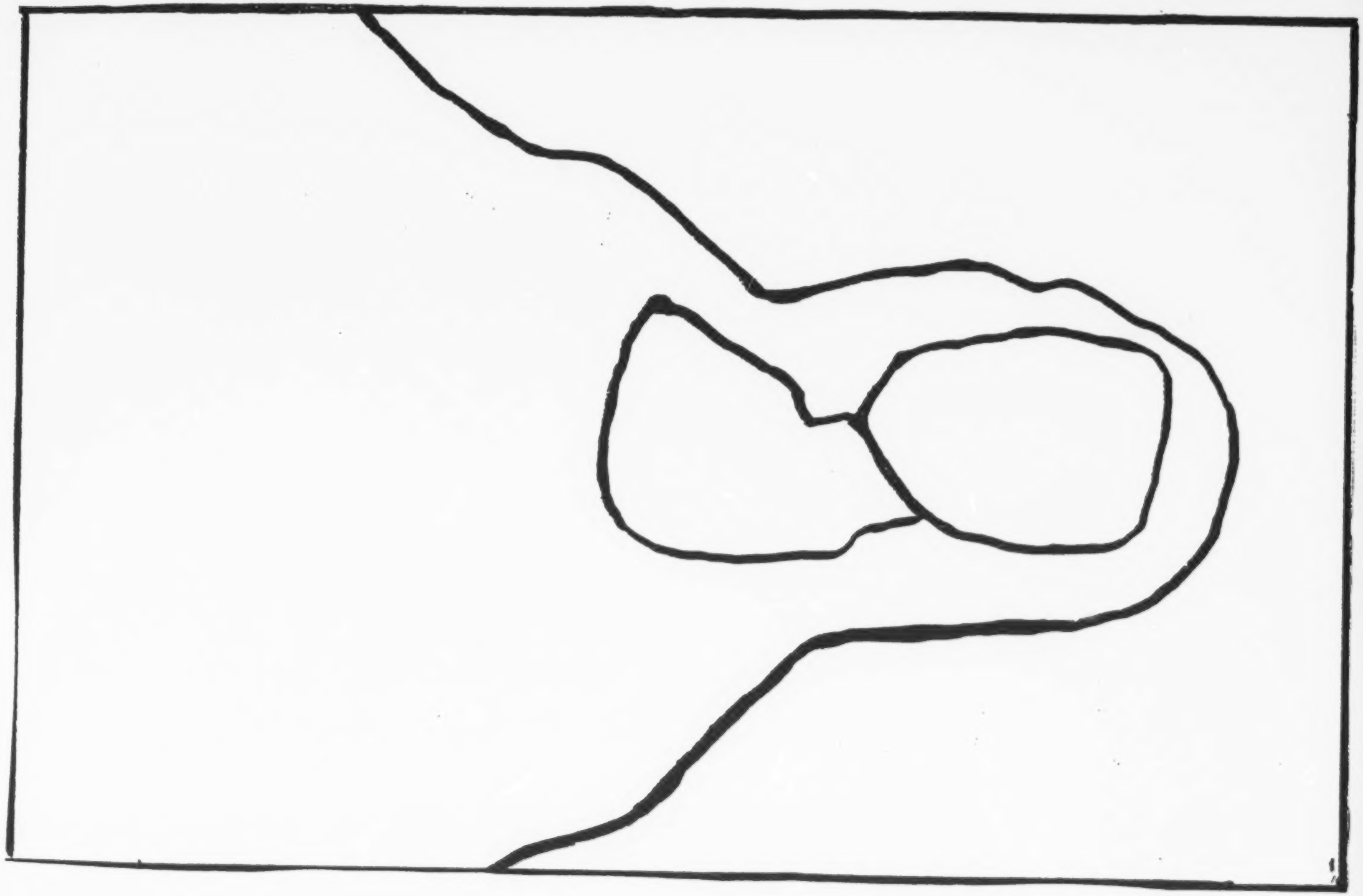
2. Describe the significance of the of the concept of Humanism and the importance of the individual on this period.

3. How can the Reformation and the split within the Catholic Church be traced back to events which occurred in the late Middle ages?

4. What is the term used to describe Michelangelo's extreme self confidence? What does the term mean?

'5. Describe in your own words the feelings you experienced when viewing the video of the Sistine Chapel.

On the sheet under this flap is a silhouette of the Mona Lisa. Pastel the interior of this outline with a brightly colored, modish portrait. In addition there is a second sheet which contains a portion of the "ceiling" of the Sistine Chapel. In the blank portion of the ceiling illustrate a story from your imagination.



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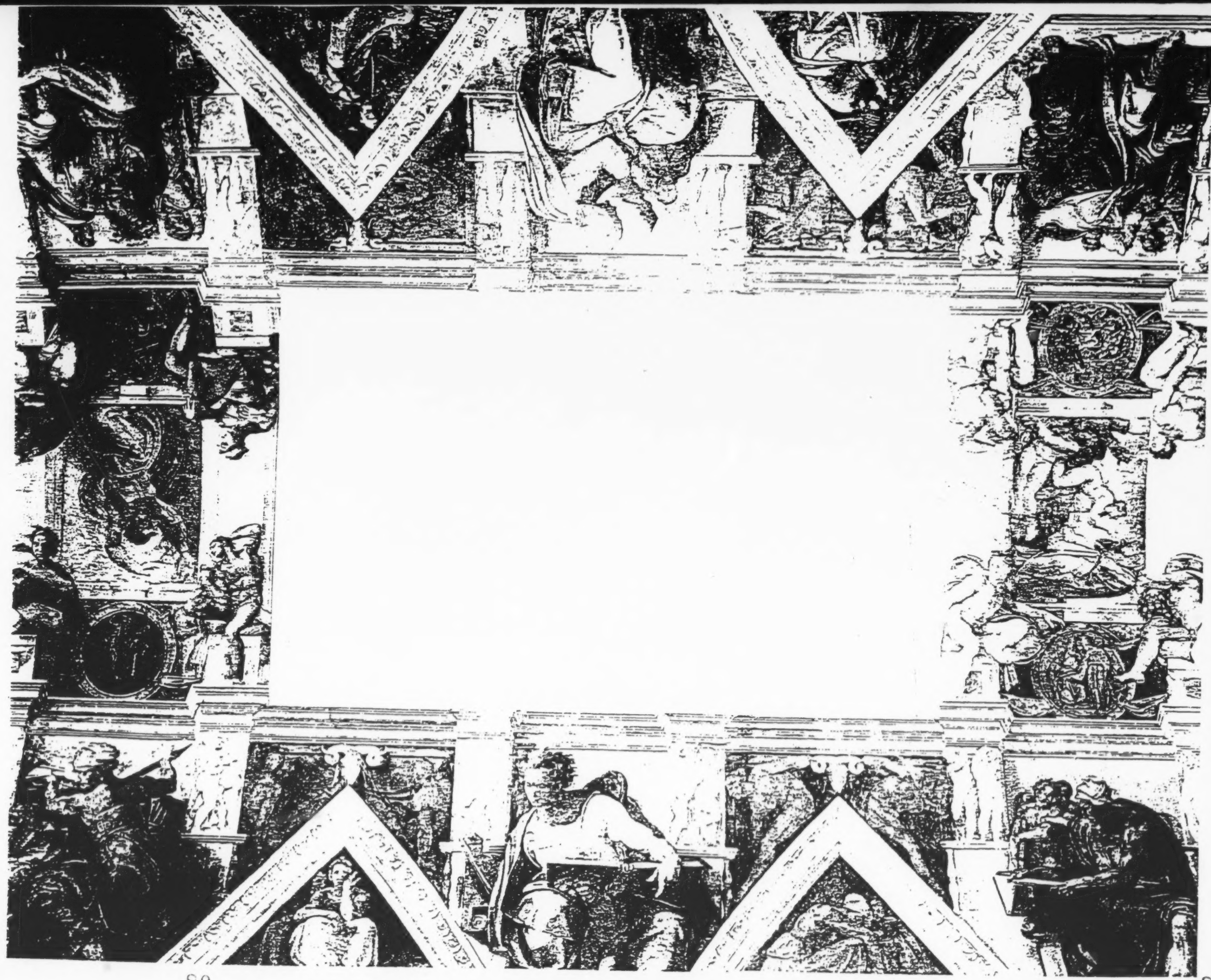

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APPENDIX E

ART HISTORY FINAL EXAMINATION

Art History Final Examination

Match the most appropriate letter from the Art History section on the bottom half of the sheet with the Historical Events section at the top by placing the letter in the space provided.

HISTORICAL EVENTS

1.____The Reformation led by Martin Luther, John Knox, and John Calvin.

2.____The Age of Enlightenment and the philosophy of Kant.

3.____The end of World War I and the beginning of the Twentieth Century.

4.____The Crusades and the Code of Chivalry.

5.____The eruption of Mt Vesuvius in Pompei.

6.____The circumnavigation of the globe by Magellan.

ART HISTORY

A. Michelangelo painted the ceiling and end wall of the Sistine Chapel.

B. The Baroque style and the landscapes of Thomas Gainsborough.

C. The work of Pablo Picasso and his counterparts in the cubist movement.

D. The Gothic architecture and sculpture of Chartres Cathedral.

E. Roman painting, architecture and sculpture.

F. The Baroque art of human emotion as characterized by the work of Rembrandt and Rubens.